

18.2.-27.2.2022
**BRECHT
FESTIVAL**
AUGSBURG



press portfolio

(state: 14/1/2022)

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Thanks

The Brecht Festival Augsburg is organised by the Brechtbüro in the Cultural Office of the City of Augsburg in cooperation with the Staatstheater Augsburg. Partner of the Brecht Festival is the Stadtparkasse Augsburg. With kind support of the Bavarian State Ministry of Science and the Arts, the Stadtwerke Augsburg, the Goethe Institute, the district of Swabia together with further promoters and sponsors. The digital programme of this year's Brecht Festival BRECHT GLOBAL has been developed as part of "dive in. Programm für digitale Interaktionen" (dive in. Programme for Digital Interactions) of the Foundation for Culture of the German federal government, which is supported by the Federal Government Commissioner for Culture and the Media (BK) as part of the NEUSTART KULTUR programme. Media partners are the Augsburger Allgemeine Zeitung, Klassik Radio, taz and Theater der Zeit.



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Festival calendar

(State: 14/1/2022. Subject to change. Current programme at www.brechtfestival.de)

Live-Events	Digital Programme at brechtfestival.de
<p>Fri, 18/2/2022</p> <p>Festival opening in presence of Mayor Eva Weber and Cultural Attaché Jürgen K. Enninger 6.30 p.m – 7.45 p.m., Gaswerk area, Ofenhaus im Gaswerk</p> <p>Staatstheater Augsburg: „Morgen wird auch ein schöner Tag, sagte die Eintagsfliege“ (Today will also be a nice day, said the mayfly) An evening of theatre from Tom Kühnel and Jürgen Kuttner with texts from Thomas Brasch 7.30 p.m., brechtbühne, currently sold out</p>	<p>Fri, 18/2/2022</p> <p>Livestream: 7.45 p.m. programme request in progress 9.10 p.m. Stefanie Reinsperger: „Ich bin ein Dreck“ (I am dirt), 9.45 p.m.: Corinna Harfouch: „Fabriktagbuch/ Die Mutter“ (Factory diary / The Mother) 10.20 p.m.: Charly Hübner: „HelliBert & PandeMia“, 11.40 p.m. Suse Wächter: „Helden des 20. Jahrhunderts singen Brecht“ (Heroes of the 20th century sing Brecht)</p> <p>All films in the media library afterwards</p>
<p>Sat, 19/2/2022</p> <p>Chiten (Kyoto, Japan): “Fatzer” based on Brecht. Performance cancelled New: Buschmann/Brendemühl: “Exilio – In der Fremde” (abroad) 7.30 p.m., Festival headquarter at the Staatliches Textil- und Industriemuseum (tim)</p> <p>In Concert: Mascha Orella, Kid Be Kid 7.30 p.m. entry, 8 p.m.: Start Congress at the Park</p>	<p>Sat, 19/2/2022</p> <p>Livestream: 7-30 p.m. „Exilio – In der Fremde“ live from the festival headquarter 8.30 p.m. SCUM 9.10 p.m. Charlotte Brandi 9.40 p.m. Bernadette La Hengst & Banda Communale 10 p.m. Dakh Daughters</p> <p>All films in the media library afterwards</p>
<p>Sun, 20/2/2022</p> <p>Corinna Harfouch: “Ja, ich folge diesem kleinen Alten bisweilen” (Yes, I follow this little old guy from time to time) 12 p.m., Festival headquarter at the Staatlichen Textil- und Industriemuseum (tim)</p> <p>Zoe Beloff: „Parade of the Old New“, Grischa Meyer/ Holger Teschke: „Bertolt Brechts Papierkrieg. Exil in Amerika (1941-1947)“ (Brecht’s paper war) Emine Sevgi Özdamar: „Collagen“ Exhibition opening in presence of the artists, afterwards disucssion 2 p.m., Festival headquarter at the Staatliches Textil- und Industriemuseum (tim)</p> <p>Emine Sevgi Özdamar: „Ein von Schatten begrenzter Raum“ Reading by the author 3.30 p.m., Festival headquarter at the Staatliches Textil- und Industriemuseum (tim)</p> <p>Deutsches Theater Berlin: „Der Hofmeister“ (The tutor) von Bertolt Brecht 8 p.m., brechtbühne</p>	<p>Sun, 20/2/2022</p> <p>Livestream: 12 p.m.: Corinna Harfouch: „Ja, ich folge diesem kleinen Alten bisweilen“ (Yes, I follow this little old guy from time to time) 2 p.m. exhibition opening live from the festival headquarter 3.30 p.m.: Emine Sevgi Özdamar: „Ein von Schatten begrenzter Raum“ (A Space Bounded by Shadows)</p> <p>All films in the media library afterwards</p>

Live-Events	Digital Programme at <i>brechtfestival.de</i>
<p>Mon, 21/2/2022</p> <p>Beloff/ Meyer/Teschke/ Özdamar Exhibition at the festival headquarter (tim) Open during the evening event</p> <p>Zoe Beloff – Die Filme: “Two Marxists in Hollywood (2015)”, “Exile” (2018)”, “A Model Family in a Model Home” (2015). Filmscreening in presence of the artist and talk with the artist. 8 p.m. – 9.30 p.m., Festival headquarter at the Staatliches Textil- und Industriemuseum (tim)</p> <p>Thomas Brasch: „Domino“ cancelled New: Thomas Brasch: “Engel aus Eisen” (iron angels) (1981) 8 p.m., Liliom cinema</p>	<p>Mon, 21/2/2022</p> <p>Livestream:</p> <p>8 p.m.: Film screening Zoe Beloff: “Two Marxists in Hollywood (2015)”, “Exile” (2018)”, “A Model Family in a Model Home” (2015) live from the Festival headquarter at the tim</p> <p>All films in the media library afterwards</p>
<p>Tue, 22/2/2022</p> <p>Beloff/ Meyer/Teschke/ Özdamar Exhibition at the festival headquarter (tim) Opening hours: 9 a.m. – 4 p.m.</p> <p>Buschmann/Brendemühl: „Exilio – In der Fremde“ (abroad) 8 p.m. – 9.30 p.m., Festival headquarter at the Staatlichen Textil- und Industriemuseum (tim)</p> <p>„Familie Brasch. Eine Deutsche Geschichte“ (2018) (Family Brasch. A German Tale) 20.00 Uhr, Liliom Kino</p>	<p>Tue, 22/2/2022</p> <p>Livestream: 20.00 Uhr, Buschmann/Brendemühl: „Exilio – in der Fremde“ (abroad) 8 p.m. – 9.30 p.m., live from the festival headquarter tim</p> <p>All films in the media library afterwards</p>
<p>Wed, 23/2/2022</p> <p>Beloff/ Meyer/Teschke/ Özdamar Exhibition at the festival headquarter (tim) Opening hours: 9 a.m. – 5 p.m.</p> <p>tba programme request in progress 7 p.m. – 10 p.m.. Festival headquarter at the Staatlichen Textil- und Industriemuseum (tim)</p> <p>Thomas Brasch: „Der Passagier - Welcome to Germany“ (1988) (The passenger) 8 p.m., Liliom cinema</p> <p>Kupalaucy (Belarus): „Furcht/Fear“ nach Bertolt Brecht 8 p.m., Main stage, martini-Park</p>	<p>Wed, 23/2/2022</p> <p>Livestream: 7 p.m. #digitalbrecht - Stefanie Reinsperger: „Ich bin ein Dreck“, Corinna Harfouch: „Fabriktagbuch/ Die Mutter“, Charly Hübner: „HelliBert & PandeMia“, SCUM.</p> <p>All films, including records of the audience discussion “Kupalaucy” from the martini-Park in the media library afterwards</p>
<p>Thu, 24/2/2022</p> <p>Beloff/ Meyer/Teschke/ Özdamar Exhibition at the festival headquarter (tim) Opening hours: 9 a.m. – 2 p.m.r</p> <p>bluespots productions live. In a limbo. With texts from Bertolt Brecht’s „Flüchtlingsgespräche“ (refugee conversations) (premiere) 6 p.m., Live-Audio-Walk, Grandhotel Cosmopolis</p>	<p>Thu, 24/2/2022</p>

Live-Events	Digital Programme at brechtfestival.de
<p>Thu, 24/2/2022</p> <p>Staatstheater Augsburg: „Morgen wird auch ein schöner Tag, sagte die Eintagsfliege“ (Tomorrow will also be a nice day, said the mayfly) An evening of theatre from Tom Kühnel and Jürgen Kuttner with texts from Thomas Brasch 7.30 p.m., brechtbühne, currently sold out</p> <p>Brechtfestival Best of-Poetry Slam 8 p.m., Parktheater im Kurhaus</p> <p>theter ensemble: Bertolt Brecht's "Die Judith von Shimoda" (Premiere) 8.30 p.m., City Club</p>	<p>Thu, 24/2/2022</p> <p>Livestream 8 p.m.: Brechtfestival Best of-Poetry Slam Live from Parktheater im Kurhaus</p> <p>All films in the media library afterwards</p>
<p>Fri, 25/2/2022</p> <p>Beloff/ Meyer/Teschke/ Özdamar Exhibition at the festival headquarter (tim) Opening hours: 12.30 p.m. – 5 p.m.</p> <p>„Post von Papa“ (Mail from Dad) Exhibition opening & award ceremony of the Brechtkreis' creative competition 10 a.m., festival headquarter tim</p> <p>Gymnasium bei St. Stephan: „Die Mutter“ (The mother) Cantata from Bertolt Brecht/ Hanns Eisler feat. Gitte Haenning 5 p.m. and 8 p.m., Kleiner Goldener Saal</p> <p>Worldwide Brecht – contributions from Beijing Film screening in presence of the filmmakers 7 p.m., Festival headquarter (tim)</p> <p>theter ensemble: Bertolt Brecht's "Die Judith von Shimoda" 8.30 p.m., City Club</p>	<p>Fri, 25/2/2022</p> <p>Livestream: 5 p.m.: Gymnasium bei St. Stephan: „Die Mutter“ cantata from Bertolt Brecht/ Hanns Eisler feat Gitte Haenning live from Kleiner Goldener Saal 6 p.m.: #digitalbrecht: theter: „Ruth“ 7 p.m.: Worldwide Brecht – Beiträge aus Beijing, live from the Festival headquarter at the tim 9.30 p.m.: theter: "Judith von Shimoda"</p> <p>All films in the media library afterwards</p>
<p>Sat, 26/2/2022</p> <p>Beloff/ Meyer/Teschke/ Özdamar/Post von Papa Exhibition at the festival headquarter (tim) Opening hours: 9 a.m. – 12 p.m. / 5.30 p.m. – 12 a.m.</p> <p>Worldwide Brecht - Soumyabrata Choudhury (New Delhi, Indien): „A Migrant Walk“, Yotam Gotal (Tel Aviv, Israel): „The Desert a City“, Simorgh Theater (Herat/Afghanistan): "Das fünfte Rad" (The fifth wheel) 3 p.m. film screening and discussion in presence of the filmmaker</p> <p>Compagnie Louxor de Lomé (Togo): „Mère Courage/ Mutter Courage und ihre Kinder“ Premiere 8 p.m., brechtbühne</p> <p>theter ensemble: Bertolt Brecht's "Die Judith von Shimoda" 8.30 p.m., City Club</p>	<p>Sat, 26/2/2022</p> <p>Livestream: 3 p.m., Worldwide Brecht - Soumyabrata Choudhury (New Delhi, Indien): „A Migrant Walk“, Yotam Gotal (Tel Aviv, Israel): „The Desert a City“, Simorgh Theater (Herat/Afghanistan): "Das fünfte Rad" (The fifth wheel) live from the Festival headquarter at the tim 6.30 p.m., theter ensemble: Bertolt Brecht's "Die Judith von Shimoda". Recording from the City Club 7.30 p.m.: Heiner Müller: "Verkommenes Ufer Medeamaterial Landschaft mit Argonauten" 8 p.m., video contributions Mascha Qrella, KID BE KID, Gaye Su Akyol, Odyaye 10 p.m., Compagnie Louxor de Lomé: concert: live from the festival headquarter at the tim</p> <p>All films in the media library afterwards</p>

Live-Events	Digital Programme at brechtfestival.de
<p>Sun, 27/2/2022</p> <p>Beloff/ Meyer/Teschke/ Özdamar/ Post von Papa Exhibition at the festival headquarter (tim) Opening hours: 9 a.m. – 3.30 p.m.</p> <p>Staatstheater Augsburg – Pop-Up Schreibwerkstatt (pop-up writing workshop) 1.30 p.m. – 4 p.m., festival headquarter (tim)</p> <p>Michael Friedrichs: Die Rettung der Barbara Brecht (the rescue of Barbara Brecht) 2 p.m., Brechthaus</p> <p>Stephan Suschke: „Brecht probt Galilei. 1955/56“ (Brecht rehearses Galilei) 5 p.m., Festival headquarter (tim)</p> <p>bluespots productions live. In a limbo. With texts from Bert Brecht’s „Flüchtlingsgespräche“ (premiere) 6 p.m., Live-Audio-Walk, Grandhotel Cosmopolis</p> <p>Worldwide Brecht: Kirksville – „Learning Play“ 6.30 p.m.</p> <p>#digitalbrecht: Meret Becker: Für die im Dunkeln. Brecht ist JETZT. (For those in the dark. Brecht is NOW) Suse Wächter: Helden des 20. Jhds. singen Brecht (heroes of the 20th century sing Brecht) Film screening 8.30 p.m., Festival headquarter (tim)</p> <p>Compagnie Louxor de Lomé (Togo): „Mère Courage/Mutter Courage und ihre Kinder“ (Mother courage and her children) 8 p.m., brechtbühne</p> <p>theter ensemble: Bertolt Brecht’s “Die Judith von Shimoda“ 8.30 p.m., City Club</p>	<p>Sun, 27/2/2022</p> <p>Livestream: 2 p.m. Michael Friedrichs: Die Rettung der Barbara Brecht live from Brechthaus 6.30 p.m.: Worldwide Brecht: Kirksville – „Learning Play“ 8 p.m.: #digitalbrecht. Bluespots productions: “Heldin Nr. 0“ (heroine No. 1) 8.30 p.m.: #digitalbrecht: Meret Becker: Für die im Dunkeln. Brecht ist JETZT. Suse Wächter: Helden des 20. Jhds. singen Brecht</p> <p>All films in the media library afterwards</p>

Staying safe at the Augsburg Brecht Festival 2022

As we are presently unable to know what tomorrow will bring, we kindly ask you to check our website for any updates shortly before you visit the festival. The pandemic also means we are unable to ensure that all our foreign guests are able to enter the EU in time. Depending on the event, there may also be changes to the numbers of visitors who are allowed to attend.

At www.brechtfestival.de you will find the current information on the programme timetable, the currently applicable local hygiene measures and the return options for tickets of cancelled events.

To attend the live events, please have the following on you:

2G

- current digital vaccination certificate OR valid proof of recovery of a covid-infection
- valid personal ID document with picture
- FFP2 mask

2G+

- certified proof of antigen testing from the same day OR proof of third vaccination (booster) or proof of first and second vaccination and proof of recovery of a covid infection
- FFP2 mask

More information about the concept of hygiene at brechtfestival.de

We will also share any changes on our social media channels

Instagram: <https://www.instagram.com/brechtfestival/>

Twitter: <https://twitter.com/BrechtfestivalA>

Facebook: <https://www.facebook.com/brechtfestival/>

Info on advance booking

Advance booking for the analogue and digital events started on **14/1/2022**.

All highlighted events will be streamed online at the same time. The digital festival pass (7-22 euros) provides access to all the online content. It is however only valid for online content. Live streamed events are also mostly available in the media library during the festival after their premiere. Visit us at brechtfestival.de

Staatstheater Augsburg

“Morgen wird auch ein schöner Tag, sagte die Eintagsfliege“

(Tomorrow will also be a beautiful day, said the mayfly)

A theatre evening with texts by Thomas Brasch

Staatstheater Augsburg, brechtbühne

Am Alten Gaswerk, 86156 Augsburg

Friday, 18/2/22 and Thursday, 24/2/2022, 7.30 p.m.

7 p.m.: Introduction

Prices: 29 Euro (P1), 23 Euro (P2)

He was a provocateur who travelled frequently between East and West Germany, he was a razor-sharp analyst and one of the most charismatic representatives of the German-German literary scene. Torn between two different worlds, he led a life on the edge until he finally died, far too young, at the age of 56 in the year 2001. We are talking about the poet and filmmaker Thomas Brasch, whose life and work are the focus of the latest production by the two directors of the Brecht Festival, Tom Kühnel and Jürgen Kuttner.

https://staatstheater-augsburg.de/morgen_wird_auch_ein_schoener_tag_sagte_die_eintagsfliege

Retrospective on Thomas Brasch

At Liliom cinema, Unterer Graben 1, 86152 Augsburg

Monday, 21/2/2022, 8 p.m.

„Domino“ (1982) **cancelled for legal reasons.**

New:

“Engel aus Eisen“ (Iron angels) (1981)

Berlin, at the time of the airlift. Life is in a state of emergency. Werner Gladow, the 17-year-old gang leader of the Gladow Gang, makes the current absentmindedness his own. With the help of Gustav Völpel, a police informer, Gladow carries out numerous robberies and hold-ups undisturbed. His goal: to achieve dominance in the underworld. But the end of the blockade comes and so does the end of the gang trains.

Director: Thomas Brasch

105 min, black/white/ FSK 16

Tuesday, 22/2/2022, 8 p.m.

„Familie Brasch. Eine Deutsche Geschichte“ (Family Brasch. A German Tale) (2018)

In the years after 1945, the Braschs are a perfect family of functionaries living the German dream of socialism in the Soviet-occupied zone: Horst Brasch, a passionate anti-fascist and Jewish Catholic, helps to build the GDR, although his wife Gerda never feels at home in it. His son Thomas becomes a literary star; like his father, he dreams of a fairer world, but like his younger brothers Peter and Klaus, he is critical of real existing socialism.

In 1968, the conflict between the generations erupts in the GDR as everywhere else. Father Brasch turns his rebellious son Thomas over to the authorities - and thus also

ushers in the end of his own career. After 1989, socialist dreams of any kind are no longer worth anything. In her new film, director Annekatriin Hedel ("Vaterlandsverräter", "Anderson") portrays three generations of Brasch, who play out the tensions of history within their own families - between East and West, art and politics, communism and religion, love and betrayal, utopia and self-destruction. She meets the clan's sole survivor, Marion Brasch, as well as numerous confidants, lovers and friends, among them the actress Katharina Thalbach, the poet Christoph Hein, the songwriter Bettina Wegner and the artist Florian Havemann. FAMILY BRASCH is a panorama of time that brings history to life as family history, an epic about the decline of the "Red Nobility", a "Buddenbrooks" in GDR edition.

Director: Annekatriin Hedel

With: Marion Brasch, Katharina Thalbach, Christoph Hein, Florian Havemann, Bettina Wegner, Ursula Andermatt, Joachim von Vietinghoff, Alexander Polzin, Petra Schramm, Lena Brasch, Jochen Fleischacker, Benjamin Schlesinger u.a.
103 min/ FSK 6

Wednesday, 23.2.2022, 8 p.m.

„Der Passagier - Welcome to Germany“ (The passenger) (1988)

The successful Jewish director Cornfield returns from the USA to Germany in the 1980s. Here, 45 years ago, he had been one of 13 Jewish extras in an anti-Semitic propaganda film. In return, he and his friends were promised freedom. The promise was never kept, however, and out of fear the young Cornfield made a mistake that would haunt him for the rest of his life: he betrayed a friend and thus made himself complicit in his friend's death. Plagued by his guilty conscience, Cornfield wants to make a documentary film about the circumstances of the events of that time and in this way atone for his guilt.

"Rating particularly valuable"

Director: Thomas Brasch

With: Toni Curtis, Katharina Thalbach, Birol Ünel, Gedeon Burkhardt
103 min. / FSK 12

In cooperation with

L I L I O M

In Concert

Music/Popculture

The young Brecht was a rebel who defied the populists of his time with every means of art at his disposal. The Brecht Festival 2022 will celebrate his legacy with contributions from **Kid be Kid**, **Masha Qrella** and **Gaye Su Akyol**. Both in-person and digital events are planned.

Kongress am Park

Saturday, 19/2/2022, 7.30 p.m. entry, Start: 8 p.m.

Prices: 15 Euro live, reduced 12 Euro

Kid be Kid (Berlin)

Following her debut, “Sold Out”, KID BE KID went straight to the big festivals where she served up exhilarating concerts to the audiences. Whether it is the Elbjazz in Hamburg, the legendary Fusion Festival, or the leading Monument National as part of the Festival International de Jazz de Montréal, one of the biggest stages in the world – KID BE KID fascinates her audiences with her relentless devotion and incredible skill.

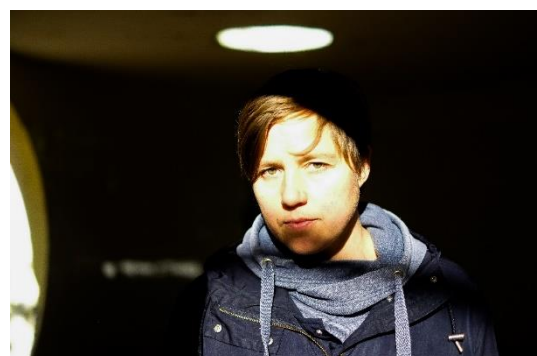
With her new EP “Lovely Genders”, KID BE KID has established her place among the great neo-soul artists of our time. Her songs are characterised by the depth of their sound and the maturity of their content. Her unique skillset of beatboxing, vocals, piano and synthesizer meets with poetic lyrics and rhythmic virtuosity.

Simply everything about KID BE KID is special. Before her, it was hard to imagine an artist who could play four instruments simultaneously without a loop station, while grooving, touching the emotions, and hitting several notes with her voice at the same time. KID BE KID embodies coolness and vulnerability, structure and freedom, as well as hip hop and jazz in equal measure, and brings everything in the room to life.



Masha Qrella (Berlin)

Masha Qrella is a figure from East Berlin with cult status. She has held concerts at the Volksbühne, the HAU and the Sophiensaelen theatre, and revolutionised “indie pop” with bands like Contriva and Mina before starting over as a solo artist. She spans the aesthetic arc from Brecht’s house composer Kurt Weill to the British performing arts collective Gob Squad. Her peers and concertgoers appreciate her understatement, which certainly doesn’t match



the musical force with which her melodies can sweep the listener away. At times, listening to Qrella is like surfing a wave with depth. She is both a star and anti-star in her scene. The makers of "Grey's Anatomy" must have thought "that suits us" when they licensed a track by Qrella for the soundtrack of the series. Qrella also writes film scores and theatre music, however. She has also studied Brecht and Weill in depth. "Woanders" is her first concept album in German, on which she collaborated with Thomas Brasch. The singer, who was born in East Berlin in 1975, finds fragments of her own history in her lyrics.

Kid be Kid/ Masha Qrella/ Gaye Su Akyol/ Odyaye video contributions

brechtfestival.de

Saturday, 26/2/2022, 8 p.m.

digital festival pass: 12 Euro, reduced 7 Euro

Gaye Su Akyol (Istanbul/ Turkey)



Musician Gaye Su Akyol is one of the most interesting artistic voices in Turkey today. Her music combines influences from Middle Eastern folk music with post-punk, grunge and psychedelic surf rock to create a cosmopolitan sound. With her strong live presence and avant-garde music videos, the trained painter from the trendy Kadiköy district of Istanbul has secured herself a global following. Praise in the New York Times, among other publications, has described her as "Turkish rock music's biggest hope", harking back to the psychedelic music of the 1970s in Turkey and folk icons such as Selda Bağcan. Iggy Pop said of Akyol's music that it was "much more satisfying than any popular music from the depleted West today."

The Brechtfestival invited Gaye Su Akiol, to set a Brecht poem to music. After the world premiere at www.brechtfestival.de the recordings of the concert of Kid Be Kid and Mascha Qrella are going to be available online.

ODYAYE – "Frozen Ghosts"

The Augsburg, Berlin and Munich musicians Lienne, Nick Hermann, Steffi Sachsenmeier, Deniz Khan, Tom Jahn and others set the text "Frozen Ghosts" by Leonie Pichler, written exclusively for the Brecht Festival, to music. Inspired by the theme of exile, one of the pop songs conceals a "hidden message" in the tradition of earlier protest songs.



Nora Buschmann, Alex Brendemühl „Exilio – In der Fremde“ (abroad)

Festival headquarter at the Staatliches Textil- und Industriemuseum (tim)

Saturday, 19/2/2022, 7.30 p.m. – 9 p.m.

Tuesday, 22/2/2022, 8 p.m. – 9.30 p.m.

Prices: 18 Euro, reduced 14 Euro

brechtfestival.de:

Saturday, 19.2.2022, 7.30 p.m. – 9 p.m., livestream

Tuesday, 19.2.2022, 8 p.m. – 9.30 p.m., livestream recording, available in the media library afterwards

digital festival pass: 12 Euro, reduced 7 Euro

Brecht spent 15 years of his life in exile. A drastic biographical experience shared by millions of people in the past and the present. "Exilio" gives expression to the reality of all those who find themselves forced to leave their homeland. With texts, music and an audiovisual scenography that draws on documentary and artistic elements. The multi-award-winning film actor Alex Brendemühl, the star guitarist Nora Buschmann, the director Lalo García and the producer Txell Sabartés are also connected to this theme through their own family history, respectively during the Spanish Civil War, the Franco dictatorship, the Second World War and the former GDR.

Nora Buschmann understands "exile" from three different perspectives: "On the one hand, I was born in East Berlin and grew up with the Wall. Exile was always present, many friends were forced to leave or fled to West Berlin for political reasons. Some were in prison. On the other hand, my stepfather was a Polish communist. Many of his comrades and relatives I met fought in the war. Finally, I lived in Greece and in Argentina. That made me understand what it means to make a place for yourself, to learn new languages and new customs." Alex Brendemühl's biography is also marked by exile experiences: "My great-grandfather, was president of the Catalan Court of Cassation during the Republic. Because of his convictions and his post, he was forced into exile. For the same reason, my grandfather was in prison, he too was considered a "red and Catalan nationalist". In contrast, my father had to leave the GDR when he was just 18 years old because he did not conform to the regime's ideological standards".

A pool of historical texts and music by authors and composers who themselves were forced to leave their country in the past, becomes a mirror for the present, where thousands and thousands of people still suffer the same fate every day.

Literary concept and recitation: Alex Brendemühl, Musical concept, guitar and vocals: Nora Buschmann, Audiovisual part: Lalo García, Production: Txell Sabartés, Texts: Ángel González, Antonio Machado, José Agustín Goytisolo, Angelina Muñoz-Huberman, Rafael Alberti, Blas de Otero, José Hierro, Salvador Espriu, León Felipe, Luis Cernuda, Jaime Gil de Biedma, María Zambrano, Bertolt Brecht, Music: Ricardo Cianferoni, Manuel de Falla, Miquel, Llobet, Federico García Lorca, Joaquín Rodrigo, Isaac Ábeniz, Eduardo Sáinz de la Maza, Ferran Ros, Jorge Cardoso, Antonio Ruiz-Pipó, Pictures: Josep Bartolí, Louis Llech, Josep Narro, Manuel Moros, Samuel Nacar

A production of



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Nora Buschmann was born in Berlin. Today she is one of the most important international soloists of the classical guitar. She is regularly invited to renowned festivals, performs with orchestras, gives master classes and works as a juror. Nora Buschmann is keen to constantly expand the repertoire for her instrument. To do this, she spends as much time as possible in the regions where the most interesting guitar traditions come from. For example, she lived in Thessaloniki for several years, or explored the guitar music of Latin America through extensive tours. In her concerts, she often plays pieces written for classical guitar in collaboration with contemporary composers.

Alex Brendemühl is a German-Spanish actor with a remarkable filmography. He shoots in four European languages: Spanish, English, French and German. He has won several awards in Spain and France and participated in renowned film festivals in Cannes, Berlin, Venice and Donostia. Alex Brendemühl is also a screenwriter and director of short films. "Rumbo a peor" was included in the Official Selection of the 2009 Cannes Film Festival. The film subsequently toured film festivals around the world and won three awards.

Zoe Beloff (New York, USA): „Parade of the Old New“

**Grischa Meyer/Holger Teschke (Berlin): „Bertolt Brechts
PAPIERKRIEG. Exil in Amerika (1941-1947)“ (PAPER WAR. Exile
in America)**

Emine Sevgi Özdamar (Berlin): „Collagen“

Exhibition

Festival headquarter at the Staatliches Textil- und Industriemuseum (tim)

Provinostraße 46, 86153 Augsburg

20/2 – 27/2/2022

Opening hours:

Mo, 21/2/2022 open during the evening event (7.30 p.m. – 10.30 p.m.)

Tu, 22/2/2022 9 a.m. – 4 p.m.

We, 23/2/2022 9 a.m. – 5 p.m.

Th, 24/2/2022 9 a.m. – 2 p.m.

Fr, 25/2/2022 12.30 p.m. – 5 p.m.

Sa, 26/2/2022 9 a.m.– 12 p.m. / 5.30 p.m.– 12 a.m.

Su 27/2/2022 9 a.m. – Saturday, 26/2/2022, 10 p.m. 3.30 p.m.

brechtfestival.de

Sunday, 20.2.2022, 2 p.m., exhibition opening in livestream

digital festival pass: 12 Euro, reduced 7 Euro

In the summer of 2020, the photos from Washington went all around the world: several dozen activists and artists had painted the words “Black Lives Matter” in huge bright yellow lettering on the road in front of the official residence of the American president. They had done so in response to Trump’s handling of the racist police violence and the riots, which followed the murder of George Floyd. Artist Zoe Beloff adds another protester to the scene: “Change the world: it needs it” is written on his cardboard sign. Bertolt Brecht has therefore arrived in contemporary American history. His poem, the “Old New”, is the starting point for Zoe Beloff’s powerful historical painting, the “PARADE OF THE OLD NEW”. The Brecht Festival is showcasing her work as part of a group exhibition at the festival headquarters at the tim, along with three films in which Brecht appears in different ways in the present. Zoe Beloff’s work addresses the social and political developments in the USA from the perspective of Brecht. Brecht spent six years in the USA in exile. Cut off from his native language, he was an attentive observer of both his surroundings and the war in Europe and the rest of the world. Grischa Meyer and Holger Teschke have reconstructed and artistically reworked this period on the basis of historical newspaper cuttings, diary entries and correspondence, that Brecht kept during this time. “Brecht’s Paper War. Exile in America 1941-1947” provides the historical context and a biographical perspective, which consistently complements Beloff’s work. The third artist in the group is Emine Sevgi Özdamar, an actress and writer who went into exile in Europe following the military coup in Turkey in the 1970s. In the divided Berlin, she studied the “Theatre of Brecht”. She met Heiner Müller at the Volksbühne theatre and went on to meet Thomas Brasch in Bochum. At this time, she created a series of working collages for the Brasch play “Lieber Georg” (director: Matthias Langhoff), which are being shown at the Brecht Festival headquarters for the first time. These show Özdamar’s visual approach to Brasch’s text, an indestructible poetic force, which asserts itself with resistance and

inward freedom both against and in the face of all political constraints. It is this resistance to the violence and populist tropes of fascism which each of the three themes in the exhibition celebrate.

Events within the context of the exhibition

Sunday, 20/2/2022

Festival headquarter, 2 p.m.:

Opening in the presence of the artists

Prices: 6 Euro, reduced 4 Euro

Festival headquarter, 3.30 p.m.:

Emine Sevgi Özdamar: „Ein von Schatten begrenzter Raum“ (A space bounded by shadows)

Prices: 12 Euro, reduced 10 Euro.

brechtfestival.de:

3.30 p.m.: Emine Sevgi Özdamar: „Ein von Schatten begrenzter Raum“.

Available in the media library afterwards.

Prices: digital festival pass 12 Euro, reduced 7 Euro

Monday, 21/2/2022,

Festival headquarter, 8 p.m.: Zoe Beloff: „Two Marxists in Hollywood“ (2015), „Exile“ (2018), „A Model Family in a Model Home“ (2015) – movie night in presence of the artist. Moderation: Anja Hartl.

Prices: 10 Euro, reduced 8 Euro

brechtfestival.de: 8 p.m.: livestream: Zoe Beloff: „Two Marxists in Hollywood“ (2015), „Exile“ (2018), „A Model Family in a Model Home“ (2015) – movie night in presence of the artist. Moderation: Anja Hartl. Available in the media library afterwards.

Prices: digital festival pass 12 Euro, reduced 7 Euro

The festival headquarters are supported by



Details about the works

Zoe Beloff: „Parade of the Old New“

Exhibition



Parade 34-36 © Zoe Beloff

“Parade of the Old New” is a panoramic history painting, acrylic on 40 x 60 inch corrugated cardboard panels. Total length 130 feet (39.5m) It is an allegory of the American body politic. The title is taken from a 1938 poem by Bertolt Brecht that inspired the theme of this work; now more than ever, we are not finished with the past and the past is not finished with us. The project was launched with Trump's inauguration and continued until he was defeated at the ballot box. It begins with the president's triumphal entry into Washington DC. Beyond stretches a country where the Mexican border walls meets Japanese internment camps from the 1940's at a vanishing point. It chronicles the desecration of public lands for profit, the battle of Charlottesville, the arrest of undocumented workers across the country and the detention of asylum seekers at the border. It illustrates the toll of COVID 19, the work of the nurses, the breadlines, young people painting "Black Lives Matter" mapping a road ahead, the storming of the Capitol and finally the flickering light of what might be a new beginning.

Zoe Beloff: Films

“A Model Family in a Model Home” (2015)

Fleeing from the Nazis, Bertolt Brecht arrived in Los Angeles in 1941. This film is inspired by notes for movie that he based on an article in Life Magazine called A Model Family in a Model Home. It explores Brecht's ideas about working people and the home as a stage upon which larger political and social forces are played out.

Cinematographer: Eric Muzzy, Length: 22 minutes

„Exile“ (2018)

The philosopher Walter Benjamin and his friend the playwright Bertolt Brecht spent time together in exile from Nazi Germany in the 1930's. In this film they are still in exile, only now in New York City 2017. In the intervening years they have changed because in our contemporary world, refugees and victims of racism look different. Brecht is Iranian. Benjamin is African American. "Exile" is an essay film incorporating actors, archival footage and documentary scenes that makes connections between fascism in the 1930s and what is going on in America today.

Cast: Afshin Hashemi, Eric Berryman, Paul Lazar, Marie Pohl, Cinematographer: Eric Muzzy

Length: 51 minutes

„Two Marxists in Hollywood“ (2015)

In 1930 Russian avant-garde filmmaker Sergei Eisenstein spent six months in Los Angeles under contract with Paramount. A decade later German playwright and theater director Bertolt Brecht, a refugee from Nazi Germany, lived there from 1941 to 1947. Both set out to make films in Hollywood on their own terms. Working in the world's most famous factory of dreams, they believed that artists must call into question the way we understand our world. They wanted to make art that was both radical and popular.

Cast: Bryan Yoshi Brown, Ben Taylor - Cinematographer: Eric Muzzy

Length: 26 minutes

Zoe Beloff is an artist, filmmaker, writer and rootless cosmopolitan based in New York. She aims to make art that both entertains and provokes discussion. With a focus on social justice, she draws timelines between past and present to imagine a more egalitarian future. Her projects often involve a range of media including films, drawings and archival documents organized around a theme. She recently completed a trilogy of movies, based on ideas for films proposed by never realized by radical artists; Eisenstein's scenario Glass House, Brecht's A Model Family in a Model Home and James Agee's The Tramp's New World. Zoe's work has been featured in international exhibitions and screenings; include the Whitney Museum Biennale, Site Santa Fe, the M HKA museum in Antwerp, and the Pompidou Center in Paris, International Film Festival Rotterdam and FID Marseille. Many of her projects also go out into the world as books, Her most recent publication reproduces her panoramic painting Parade of the Old New, that is an allegory of America in dark times. www.zobeloff.com

**Grischa Meyer/Holger Teschke:
„Bertolt Brechts PAPIERKRIEG. Exil in Amerika (1941-1947)“
(PAPER WAR. Exile in America)
Exhibition**



Drawing 1 & 2 © Gerhard Oschatz

The exhibition is dedicated to Brechts's JOURNAL and KRIEGSFIEBEL, two projects which he pursued during the period of exile, first in Denmark and then continued in Sweden, Finland and the USA, and which are among the most extraordinary works of his literary oeuvre. In both, the playwright and director without a stage and the poet without a public finds a form in which he was able to deal with the time of World War II and the situation of exile in a formally advanced way. Brecht uses articles and photos from daily newspapers and magazines to produce a new form of chronicle that relates contemporary events to his personal life and literary work. Eighty years later, "Brecht's Paper War" looks through his glasses with today's eyes and tries to understand how he saw the "American way of life" in the time of Roosevelt, Truman and McCarthy.

Idea, concept, design: Grischa Meyer with Holger Teschke

Artistic collaboration: Gerhard Oschatz

With kind support of the Rosa-Luxemburg-Stiftung funded by the German Foreign Ministry in cooperation with the Goethe-Institute New York.



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Grischa Meyer, born in Berlin in 1950, has worked as a bookseller, cartoonist, poster-, book- and stage designer, and is currently a photographer and writer living in Prenzlauer Berg. He has been awarded several prizes for his book and poster artwork.

Holger Teschke, born in 1958 in Bergen on Rügen island, went to sea as a mechanic on fishing boats before studying theatre directing in Berlin, where he subsequently worked as a playwright and writer. From 2000 to 2010, he worked as a producer and teacher of drama production in the USA, Australia and Southeast Asia, and he has been a lecturer on the history of theatre and drama since 2010. He writes for mare, Theater der Zeit and Deutschland Radio Kultur, and lives in Berlin and South Hadley, Massachusetts.

Emine Sevgi Özdamar: „Collagen“

Exhibition

“I began by making collages on David’s snooker table. The whole table was covered in pictures and paper cuttings. The words to the Brasch play soon became images. After spending a month working on the collage, I was sitting with Thomas in his apartment. Thomas looked at the collages and said: “I’ll tell Karge and Langhoff that if they find themselves unable to progress when staging the play, they should ask you what you think.”

From: Emine Sevgi Özdamar: “Ein von Schatten begrenzter Raum” (A Space Bounded by Shadows)

In preparing for their Brasch evening “Morgen wird auch ein schöner Tag, sagte die Eintagsfliege” (Tomorrow will also be a beautiful day, said the mayfly, premiere: 18/2/2022), Tom Kühnel and Jürgen Kuttner came across Thomas Brasch’s work diary and Emine Sevgi Özdamar’s collages. Özdamar supported the production of “Lieber Georg” (Dear George) by Thomas Brasch at the Schauspiel Bochum theatre in collaboration with Thomas Langhoff and Manfred Karge. This theatrical work is also discussed in her most recent autobiographical novel, “A Space Bounded by Shadows”.

Emine Sevgi Özdamar „Ein vom Schatten begrenzter Raum“ (A Space Bounded by Shadows)

Reading by the author

Festival headquarter at the Staatliches Textil- und Industriemuseum (tim)

Provinostraße 46, 86153 Augsburg

Sunday, 20/2/2022, 3.30 p.m.

Prices: 12 Euro, reduced 10 Euro

brechtfestival.de:

Sunday, 20/2/2022, 3.30 p.m., available in the media library afterwards.

digital festival pass: 12 Euro, reduced 7 Euro

After the military coup in 1971, the military holds the lives and dreams of the people of Turkey captive. Artists, leftists and intellectuals fear for their lives, including the narrator, who flees from Istanbul across the sea to Europe. She takes with her dream of becoming an actress and the unconditional desire to make the cultural wealth of her country known elsewhere and to keep it alive, from which she has been so abruptly cut off, without allowing herself to be limited to her own origins in the “zoo of languages”. And it is there, in the heart of the divided Berlin, on the boulevards of Paris, and in conversation with admired poets and thinkers, she finally finds herself in the “break from hell”, where art, politics and life seem to be at one without limitation.

Emine Sevgi Özdamar’s new novel is a multi-voiced paean to a post-war Europe in which, for a short time, it seemed possible that borders could be torn down with the means of poetry alone. It is a wistful ode to the friends, artists and acquaintances who accompanied her on her journey. Above all else, however, it is the eloquent opening of a space between threat and security, a space bounded by shadows.

“I was very unhappy at that time in my Turkish language. My words were ill. In 1971, there was a military coup. People were tortured, killed and imprisoned because of their words. Only a dream was able to help me at that difficult time. Back then in Istanbul, the words of Brecht helped me and promised me a utopia: big things don’t stay big, and small things don’t stay small. Brecht had personally experienced fascism before we did.” Emine Sevgi Özdamar

Emine Sevgi Özdamar grew up in Istanbul, where she also attended drama school. In the late 1970s, due to the worsening political situation in her home country, she decided to move to Berlin. She worked as an assistant to directors such as Matthias Langhoff, Einar Schlee and Claus Peymann. In addition to her work as an actress, Özdamar began directing and writing plays herself, followed by short stories and novels. She has been a member of the Berlin Akademie der Künste (Academy of Arts) since 2017. #künsteimexil

**Corinna Harfouch „Ja, ich folge diesem kleinen Alten bisweilen“
(Yes, I follow the little old guy from time to time)**

Universal poetry translated based on Bertolt Brecht

Festival headquarter in the Staatliches Textil- und Industriemuseum (tim)

Provinostraße 46, 86153 Augsburg

Sunday, 20/2/2022, 12 p.m.

Prices: 22 Euro, reduced 18 Euro

brechtfestival.de

Sunday, 20/2/2022, 12 p.m., available in the media library afterwards

digital festival pass: 12 Euro, reduced 7 Euro

Corinna Harfouch inspires both on stage and in film. As an actress, she played a leading role at the Berliner Ensemble and the Berliner Volksbühne theatres for several years. Her work has won several film and television awards. Since 2020, this artist has been part of a developing collaboration with the Augsburg Brecht Festival in which she addresses the work of Brecht from her own personal perspective. In 2022, she will be reading poems by Po Che-yi, Percy Bysshe Shelley, Charles Baudelaire, Nâzim Hikmet, Adam Ważyk, as translated by Bertolt Brecht.

In German. By and with: Corinna Harfouch.

Musical accompaniment: Felix Kroll

Deutsches Theater (Berlin)

„Der Hofmeister“ (The Tutor) based on Bertolt Brecht

Sunday, 20/2/2022, 8 p.m.

Staatstheater Augsburg, brechtbühne

Prices: 23 Euro, reduced 19 Euro

After returning from exile in 1949, Bertolt Brecht and Helene Weigel launch the Berliner Ensemble. As their theatre of choice at Schiffbauerdamm is currently occupied, the troupe is accommodated at the Deutsches Theater. It is there, in the Kammerspiele on 15th April 1950, that "The Tutor" celebrates its premiere. With his adaptation of the drama by Jakob Michael Reinhold Lenz, Brecht doesn't just rediscover and breathe the life of the present into the hitherto largely forgotten Sturm und Drang poet: through his preoccupation with this ingenious outsider, he also expresses his objection to the cultural policy of the Socialist Unity Party (SED), which he considers bourgeois. "The Tutor", writes Heiner Müller, "was the highpoint of the work of Brecht at the Berliner Ensemble." At one of the performances at the time, photos are taken which are shot in short bursts and put together into a film – the focus of an evening that Tom Kühnel and Jürgen Kuttner first created at the Babylon Cinema two years ago. It is on this basis that they once more address the story of a teacher who castrates himself to become socially acceptable again.

Directors: Tom Kühnel, Jürgen Kuttner, stage: Jo Schramm, costumes: Daniela Selig, music: Matthias Trippner, production: Claus Caesar

With: Jürgen Kuttner, Peter René Lüdicke, Helmut Mooshammer, Kathleen Morgeneyer, Birgit Unterweger, Matthias Trippner

A production of the Deutsches Theater Berlin

Chiten (Kyoto/Japan)

„Fatzer“ based on Bertolt Brecht.

Film screening in Japanese with German subtitle

This programme item announced in the printed programme booklet must unfortunately be cancelled due to the Covid Situation.

Fatzer belongs to a group of soldiers who have fled their unit. In their cellar hideout, the deserters are waiting for the revolution which they hope will bring an end to the war. During their long wait, however, their solidarity crumbles. The Brecht Festival is showing the Japanese premiere of Brecht's fragmentary play for the first time. The original text consists of some 500 pages of verses and notes. Chiten use Heiner Müller's version of "The Downfall of the Egoist Johann Fatzer" for their production, but add to it with additional passages of text. The apocalyptic soundtrack to the play is by the band Kukangendai. This results in a wild soundscape of electronic music, a hail of bullets and deathly screams which combine with the actors' voices to create a heavily dynamic atmosphere.

Text: Bertolt Brecht. Übersetzung: Masayuki Tsuzaki.

Director: Motoi Miura

With: Satoko Abe, Dai Ishida, Koji Ogawara, Shie Kubota, Saki Kohno, Yohei Kobayashi.

Music: Kukangendai.

Scenery: Itaru Sguyiama + Karasuya. Light: Yasuhiro Fujiwara. Audio: Toshihiro Dooka. Costume: Kyoko Domoto. Stage Director: Nobuaki Oshika. Production Management: Aya Komori, Yuna Tajima.

About Chiten:

"Chiten" bedeutet Chiten, meaning "locus" or "point", is a theatre company led by director Motoi Miura. It specializes in performances created out of collages using fragments of existing texts. It employs an original linguistic style, deliberately delaying the cadence and rhythm of language to expose the raw sound of the words liberated from their meanings. This technique has frequently been recognized for its musical qualities. Rather than maintaining a single systematic methodology, Chiten explores a wide variety of approaches for the texts it adapts. Its major work includes a series of stagings of Chekhov plays, Brecht's Fatzer, and Jelinek's Kein Licht.

Originally based in Tokyo, Chiten moved to Kyoto in 2005. In 2013 it renovated a derelict former music venue to open an atelier space: UNDER-THROW. At the space Chiten performs a repertoire of previous productions and new works. In 2011, it performed The Cherry Orchard and Uncle Vanya at the Meyerhold Centre in Moscow, at Shakespeare's Globe theatre in London and at the IBS Congress in Leipzig.

www.chiten.org

#digitalbrecht

Film screening

Stefanie Reinsperger: „Ich bin ein Dreck“ (I am dirt)

Corinna Harfouch: „Fabrikstagebuch/ Die Mutter“ (Factory Diary of a Factory / The Mother)

Lina Beckmann & Charly Hübner: „HelliBert & PandeMia“

SCUM

brechtfestival.de:

Friday 18/2 – 27/2/2022 all films in the media library

Wednesday, 23/2/2022, 7 p.m. – 10 p.m., livestream.

digital festival pass: 12 Euro, reduced 7 Euro

Stefanie Reinsperger: „Ich bin ein Dreck“ (I am dirt)

A film about Brecht or the live or the love

Based on texts by Bertolt Brecht, Margarete Steffin, Inge Müller and Helene Weigel

I wanted a clear direction, a decision tree with two branches: either, or, one, zero, yes, no, if, then. I wanted the reliability of the laws of nature. But I am dirt. And that isn't good. How can a person actually be DIRT? Do they perform as a soloist? Or are we talking about an empty set? It is precisely the contradiction, it seems, the non-linear, the simultaneity of the either and the or, which comes closest to the circumstances that we commonly call life. After all, if one focuses on the various biographies in history and their interweaving with one another, they awaken our curiosity first and foremost due to their irregularity. Beyond the reasonable, as the reasonable sometimes recedes into the unattainable distance, and beyond moral or other judgements, we may manage to create – in simple contemplation – a small concept of the inconsistency of life. I am dirt. I have a yearning for a clear direction. I am dirt. I know that it doesn't exist.

Devised by: Stefanie Reinsperger, Akin Isletme. Directed by: Akin Isletme. Camera & editing: Bahadır Hamdemir. Music / Sound design: Bendrik Grosterlinden, Matthias Schubert

With: Stefanie Reinsperger, Wolfgang Michael, Julian Keck

A Brecht Festival production. Publishing rights: Suhrkamp Verlag / Bertolt-Brecht-Erben, Rowohlt Verlag, Aufbau Verlag

A Brecht Festival production of 2021

Corinna Harfouch: „Fabrikstagebuch/ Die Mutter“ (Diary of a Factory / The Mother)

Based on Simone Weil and Bertolt Brecht

Corinna Harfouch interweaves scenes from Brecht's didactic play "The Mother" with the harrowing descriptions of a working day in the 1930s from the "Diary of a Factory" by

Brecht's contemporary, Simone Weil. In the interplay between objective theatre and reading, all revolutionary pathos disappears. A sophisticated image is created using the simplest of methods. Where Brecht succeeds in a structural presentation of the gradual emancipation of the mother of a socialist worker and the struggle against oppression, Simone Weil fills in the blanks with true-to-life illustrations. Where Brecht focuses on the fight for better wages, the philosopher and social revolutionary Weil addresses the actual conditions under which people work. Where Brecht sees the owner of the factory as the enemy, Weil does not conceal the multi-layered problems of hierarchical work structures. Weil speaks from the experience of a courageous activist who was employed as an unskilled worker in a factory for her research.

Idea, concept, production: Corinna Harfouch

Directors: Corinna Harfouch, Hannah Dörr

Music: Hannes Gwisdek

Camera, lighting: Jesse Mazuch

Thanks to: Bo Anderl, Oscar Olivo, Suheer Saleh

With texts from Bertolt Brecht: "The Mother" (1933) and Simone Weil: "Diary of a Factory" (1934) © Suhrkamp Publishers Berlin / Bertolt Brecht Estate

Special thanks to: Erdmut Wizisla

A Brecht Festival production of 2021

Lina Beckmann & Charly Hübner: „HelliBert & PandeMia“

from the letters of Helene Weigel and Bertolt Brecht

They wrote theatre history together: Bertolt Brecht and Helene Weigel. Between 1923 and 1956 they were lovers, parents, accomplices, confidants, friends, spouses, business partners, artistic counterparts. Their correspondence from this period provides intimate insights into their special dynamic as a couple. The artist couple Charly Hübner and Lina Beckmann trace the secret of success of this dynamic within their own four walls for the online edition of the Brecht Festival.

With: Lina Beckmann, Charly Hübner

Publishing rights: © Suhrkamp Verlag

A Brecht Festival production of 2021

SCUM

- Wash Konrad Krenzlin in a sieve. Wash and cut Richard Lucius, Robert Lucius and Leonard Neumann into small pieces. Finely chop Hanna Hilsdorf.
- Heat one tablespoon of Bertolt Brecht in a large pot and fry “the women”. Add the “Manifest der Gesellschaft zur Vernichtung der Männer (S.C.U.M. - Society for Cutting Up Men)” (S.C.U.M. (Society for Cutting Up Men) Manifesto) by Valerie Solanas and sauté.
- Add Ruth Berlau, Margarete Steffin and 2 litres of Helene Weigel. Bring to the boil briefly, put the lid on and simmer for 45 minutes.
- Meanwhile, peel and chop the lyrics, songs and love poems. Add 20 minutes before the end of the cooking time and simmer in the pot until everything is cooked.
- Turn off the stove. Take out SCUM. Season with Hanns Eisler, Kurt Weill, 1-2 tsp of pop and punk.
- Cut Jürgen Kuttner into slices and add. Allow to steep for a good 10 minutes. Serve and enjoy. SCUM are Konrad Krenzlin on keyboards, Richard Lucius on drums, Robert Lucius on guitar, Leonard Neumann on bass and Hanna Hilsdorf on mic. The band is showing a music video produced for the Brecht Festival.

SCUM are Konrad Krenzlin on keyboards, Richard Lucius on drums, Robert Lucius on guitar, Leonard Neumann on bass and Hanna Hilsdorf on mic.

The band is showing a music video produced for the Brecht Festival.

With: Hanna Hilsdorf, Goshawk (Konrad Krenzlin, Richard Lucius, Robert Lucius, Leonard Neumann)

A Brecht Festival production of 2021

Meret Becker: „Für die im Dunkeln. Brecht ist JETZT“ (For those in the dark. Brecht is NOW)

Suse Wächter: „Helden des 20. Jahrhunderts singen Brecht“ (20th century heroes sing Brecht)

Festival headquarter at the Staatlichen Textil- und Industriemuseum (tim)

Provinostraße 46, 86153 Augsburg

Sunday, 27/2/2022, 8.30 p.m.

Prices: 12 Euro, reduced 10 Euro (Ticket also applies for the film screening)

#Worldwide Brecht: Kirksville. Start: 6.30 p.m.

brechtfestival.de:

Friday 18/2 – 27/2/2022 all single films in the media library

Wednesday, 23/2/2022, 7 p.m. – 10 p.m., livestream.

digital festival pass: 12 Euro, reduced 7 Euro

Kupalaucy (Minsk, Belarus)

„Furcht/ Fear“ based on Bertolt Brecht

Belarusian with German surtitle

audience discussion following the performance

Wednesday, 23/2/2022, 8 p.m.

Staatstheater Augsburg, martini Park,

Halle B13, Provinosstraße 52, 86153 Augsburg

28 Euro (P1), 22 Euro (P2), 18 Euro (P3), 15 Euro (P4)

brechtfestival.de

audience discussion „Kupalaucy“ from 24/2/2022 available in the media library.

At the end of March 2021, an independent theatre group from Belarus causes a stir on the internet. "Kupalaucy", a group of former artists from the Janka Kupala National Theatre, post a sequence of scenes from "Furcht und Elend des Dritten Reiches" (Fear and Misery in the Third Reich) on Youtube. The group explores the essence of fascism with Brecht's collection of scenes. Although the production makes no reference to the present, people can see clear parallels to the situation in their home country. The government there is doing everything it can to stamp out critical voices. Kupalaucy are not allowed to appear at any of the theatres in Minsk. The group has been blacklisted by the government and banned from performing. Their rehearsals take place abroad and in secrecy. At the Brecht Festival, "Fear" is to be performed live on stage for the first time.

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S . F I S C H E R
S T I F T U N G

Nikolai Pinigin (Regisseur) about „Furcht“ (Fear):

There is a very good quote from Brecht's Life of Galileo play. Galilei is talking to his student. The student says: "Unhappy the land that has no heroes", upon hearing it Galileo answers: "Unhappy the land that is in need of heroes."

Directing "Fear and Misery of the Third Reich" was my first time working with a Brecht's play. I should admit that I am in two minds if Brecht fully resonates with me, for example inter alia it is still unclear to me what Brecht means by the theory of detachment. But I consider "Fear" and "Life of Galileo" as ideal psychological plays, very subtly and wonderfully written. Being a director I see plays as those that excite me and those that don't. And I get even more eager to stage a play, if I feel that it is relevant to the present times. I think "Fear" is one of Brecht's best plays that perfectly resonates with us.

Since I came to Minsk, I have experienced living in two countries: the Soviet Union and the independent Belarus. I cannot say that in the Soviet times it was easier to make art. Because you have a chance to work as a great choreographer, you can stage operas, you can be an artist. But if you work with a written word and if you want to stay relevant, sooner or later you will get into conflict with "the power" as we know it. As you might know, Yuri Lyubimov, the director of the Taganka Theater, was stripped of his citizenship and expelled from the country. And it did not begin yesterday or today. If you want to be relevant, you should provide your audience with some response, with answers to their questions. Or at least make them contemplate about the topics that are bothering all of us today. In terms of making art, we are in a danger zone now.

Bluespots Productions (Augsburg)

“Flüchtlingsgespräche” (Refugee Conversations) based on Bertolt

Brecht

(Live-Audio-Walk)

meeting point: Grandhotel Cosmopolis

Thursday, 24/2, 6 p.m. and Sunday, 27/2/2022

Information: bluespotsproductions.de

Price: 15 Euro

“I am always hearing about the importance of being rooted. I am convinced that the only creatures that have roots, the trees, would rather they didn’t have any, as they would then be able to fly in an aeroplane.”

From Bertolt Brecht: Refugee Conversations

They talk about the good in the shabby, the order of the senseless, the virtue of deception, and of outmoded modernity. On the live audio walk, two characters accompany you through the transit area of their life as exiles. They hide and then reappear in the Brechtian alleys of the town. You hide and reappear. They soon leave, each to their own town. Yet they may be seen again. And in the end, the question arises: where should I go, who can I be?

<http://bluespotsproductions.de/>

In cooperation with



Brechtfestival Best of - Poetry Slam

Parktheater im Kurhaus Göggingen, Klausenberg 6, 86199 Augsburg

Thursday, 24/2/2022, 8 p.m.

Prices: live 15 Euro, reduced 10 Euro,

brechtfestival.de:

Thursday, 24/2/2022, 8 p.m.,

available in the media library afterwards

digital festival pass: 12 Euro, reduced 7 Euro

A bad time for poetry? (Brecht)

On the contrary. A poetry slam evening is the best time for poetry. And storytelling. And rap poetry. And comedy. And every other form of performed literature which goes straight from the stage to the ear. For the Brecht Special, four of the best poetry slammers in the German-speaking world have been invited to Augsburg: Meral Ziegler, Aidin Halimi, Luca Swieter and Samuel Kramer. In the best-of format, they don't just have the usual five minutes, but ten, to make the audience laugh, cry or marvel with their words. At one of the events, the prize-winning slammers are given the task of referencing Brecht's Svendborg poems in their own style. The singer-songwriter duo Mackefisch (Lucie Mackert and Peter Fischer), who have also won prizes, will frame the evening with their "Liederpoetrykabarettwahnsein" (songs, poetry, cabaret, madness). Graphic recorder and comic artist Lisa Frühbeis allows her images to speak rather than words, and visualises the poets' words live and on location. The show will be hosted by Johannes Elster, who will prepare a red carpet of wit and appreciation for all the artists* to welcome them on stage at the Parktheater and link the multi-layered elements of the evening together. Special guests: the audience, who can decide who wins the poetry competition with their applause.

With: Meral Ziegler, Aidin Halimi, Luca Swieter, Samuel Kramer, Mackefisch, Lisa Frühbeis, Johannes Elster, aka Hanz. Curated by Meike Harms

The Contributors

Johannes Elster aka Hanz (Stuttgart)

Hanz is a presenter and slam poet from the Stuttgart area and feels at home on poetry slam stages between Sylt and Vienna, Görlitz and Bern. His repertoire includes poetry slams, science slams, PowerPoint karaoke and much more. When he's not presenting, he wins slams – he already has more than 150 titles under his belt, including runner-up at the Baden-Württemberg poetry slam in 2010 and 2015.

Meral Ziegler (Constance)

Meral Ziegler is a spoken word artist, writer, workshop leader and art student who lives in Düsseldorf. For more than ten years she has been performing on spoken word stages throughout the German-speaking world. She speaks with complete honesty about the things that everyday citizens consider to be socially-relevant topics. In 2015, she published the young persons' book "Feier dich!" (Celebrate Yourself) in the youth literature series #textgold with the Oetinger publishing group. Further anthology- and

article publications have followed. Ziegler has appeared at and worked for the Goethe Institute Paris and Luxembourg, Arte, ZDF_kultur, 3Sat, MDR, Amnesty International and the Mercator Foundation. In 2017, the city of Konstanz awarded Ziegler the "Young Art!" sponsorship prize in the category of literature and writing: "As a performer of her texts, she captivates her audience, touches the emotions, provokes and entertains."

Luca Swieter (Cologne)

Luca Swieter first got to know about the world of poetry slam at the tender age of 15 through a workshop at her school, and has been performing regularly on stage since 2013. And she has a decisive quality: she is very funny. Luca Swieter knows how to set the hall on fire with her punchlines. The NDR Comedy Contest also found out, and invited her to perform at the Knust in Hamburg in 2018. She also maintains a strong interest in poetry, however. In addition to her passion for stories, Luca is an accomplished creator of rhymes. Those looking for offbeat humour and who enjoy sophisticated cascades of language will find this in the Cologne-based actress and her likeable stage presence. With her words, she addresses socially critical and feminist topics on the one hand and is able to tease out the most comical and absurd insights from everyday life on the other. Her work has been published in several anthologies, including that of the Deutscher Theaterverlag.

Aidin Halimi (Berlin)

Aidin Halimi was born in 1981 and grew up in Iran. He emigrated to Germany at the age of 16. After completing high school, he spent 3 years in Wolfsburg, where he trained as a nursing assistant. He has been based in Berlin since 2008. He then studied German literature and history at the Humboldt University in Berlin, before spending four years teaching German to refugees at the SPI (The "Karl May" Social Institute for Education). He has performed as a poetry slammer throughout Germany since 2015 and has been a member of the Couchpoetos reading stage in Berlin since December 2016.

Samuel Kramer (Frankfurt)

Samuel Kramer is a writer, performer, presenter and activist. He lives and works in Offenbach and Frankfurt am Main. He has been performing on international stages since 2012. At the age of just 20, he won the Hessian Poetry Slam Championship as the youngest winner ever, having previously been the u20 champion three years earlier. He has published anthologies such as "Poetry for Future. 45 Texte für Übermorgen" (Poetry for Future. 45 Texts for the Day After Tomorrow) as well as many other texts in magazines and on the internet. He also collaborates with projects such as the development of the poetry livestream format "close", which is unique in the German-speaking world. Kramer, who is also a student of philosophy and an environmental activist, is currently working on the short film "pause", is the co-author of the "Hausacher Protokoll" (Hausach Protocol), was awarded the Wortmeldungen-Förderpreis for "Nichts an einem Waldbrand ist unsichtbar" (Nothing about a forest fire is invisible), and recently won the poetry prize at the 29th open mike.

theter ensemble (Augsburg)

„Die Judith von Shimoda“ by Bertolt Brecht

Based on a play by Yamamoto Yuzo

In collaboration with Hella Wuolijoki

Reconstruction of a production by Hans Peter Neureuter

City Club, Konrad-Adenauer-Allee 9, 86150 Augsburg

Thursday 24/2, Friday 25/2

Saturday, 26/2 and Sunday, 27/2/2022, each 8.30 p.m.

Prices: 18 Euro, reduced 10 Euro

brechtfestival.de

Friday, 25/2, 9.30 p.m. and Saturday, 26/2, 6.30 p.m. in livestream

available in the media library afterwards

digital festival pass: 12 Euro, reduced 7 Euro

Every story has its own heroes – but what happens to the heroes and heroines after their seemingly glorious and selfless actions? In “The Judith of Shimoda” – based on a play by Yamamoto Yuzo in collaboration with Hella Wuolijoki – Brecht turns to this very question: in the mid-19th century, singer and geisha Okichi succeeds in preventing the shelling of the port city of Shimoda by the USA and in appeasing the American consul. She may only have wanted to save her hometown, but she paid a high price for doing so.

The theter ensemble takes on the reconstructed play version with a Brechtian background story, narrates and discusses the tragic case of the Japanese heroine in Augsburg’s City Club, and raises the issue of social responsibility.

Actors: Franziska Rosenbaum, Daria Welsch, Ana Stankovic, Baris Kirat, Luisa Paulin. Production team: Iris Schmidt (director), Julia Just (dramaturgy), Verena Gawert (production director), Felix Nölte (camera & editing), Richard Richter & Ines Flögel (technical assistance).

www.theter.de

In cooperation with

theter

Supported by

RICHARD STURY STIFTUNG

Gymnasium bei St. Stephan (Augsburg)

„Die Mutter“ (The mother)

Cantata by Bertolt Brecht and Hanns Eisler

Kleiner Goldener Saal, Jesuitengasse 12, 86152 Augsburg

Friday, 25/2/2022, 5 p.m. and 8 p.m.

Prices: 12 Euro, reduced 10 Euro

brechtfestival.de

Friday 25/2/2022, 5 p.m. in livestream

available in the media library afterwards.

digital festival pass: 12 Euro, reduced 7 Euro

Without any kopeks, nothing can be achieved. Whatever task an individual embarks on, it won't be enough. The situation can only get worse and progress is impossible. "The Mother" is the story of Pelagea Wlassowa. It was created by Maxim Gorky and adapted by Bertolt Brecht. It is the portrait of a simple woman whose pragmatism makes her into a revolutionary. Pelagea is a formidable mother: to keep her son out of politics, she risks her own life, although she still loses him in the end.

Hanns Eisler writes stirring accompanying music which is as gripping as it is rousing. Eisler focuses on agitation for the political cause in a generally understandable and yet modern musical language for all. He remains connected to tonality, his rhythms and measures are distorted and veiled, but the march, as the musical core of the political movement, almost always prevails. The overture is followed by Bach's musical topos of redemption in belief: the music of a mother who continues her son's work after his martyrdom and therefore becomes an idol for the masses.

With the school choir of St. Stephan high school under the artistic direction of Dr. Ulrich Graba.



Michael Etzel

is a trained vocal soloist at the Mozarteum University in Salzburg who originally studied music at St. Stephan high school in Augsburg. As a tenor, he has performed on international stages under the direction of Hansjörg Albrecht, and others. Etzel can currently be heard performing with the Munich Philharmonic Choir, the Rundfunkchor Berlin, the Bayerischer Rundfunk Choir, the NDR Choir and the Zurich Sing Academy.

Julia Pfänder

is currently studying classical solo singing at the University of Music and Performing Arts in Munich. In opera productions at the university, she can be heard performing as Erda in "The Rhinegold" or as the Countess in Lortzing's "The Poacher". The mezzo-soprano has sung with leading artists including Thomas Hengelbrock in well-known choirs, such as the Madrigalchor Munich, the Audi Youth Choir Academy and Munich Philharmonic Choir.

Worldwide Brecht

Film and discussion

Bertolt Brecht is an author of world renown. His poetry and prose have been translated into many different languages. His plays are performed all over the world. Artists everywhere find contemporary points of reference in his work. For its digital dimension, the Brecht Festival has launched an appeal through the international network of the Goethe Institute. We wanted to find out what fascinates artists from different corners of the world about Brecht today, what motivates them, and what positions on Brecht arise on the basis of their respective artistic contexts. According to the Hit & Run principle, new video-performance works have been created: audio-visual sketches to texts by Bertolt Brecht which surprise, amaze and offer material for extensive discussions.

VABEL - Vom Armen Bb Et aL

Fuck Brecht

B. solo B.

Something About Workers

Der Blick des Orges (Orge`s Gaze)

Film premiere in Chinese with German subtitles

Festival headquarter at the Staatliches Textil- und Industriemuseum

Provinostraße 46, 86153 Augsburg

Friday, 25/2/2022, 7 p.m.

Prices: 12 Euro, reduced 10 Euro

brechtfestival.de:

Friday, 25/2/2022, 8 p.m., available in the media library afterwards.

digital festival pass: 12 Euro, reduced 7 Euro

VABEL - Vom Armen Bb Et aL

A devised short film by Haohan Zhao, Jiayi Cheng, Jiayi Ou, Tianyi Wang, Diankun Feng, Siting Yang

Conceived and directed by Siting Yang

Dramaturgy by Yizhou Zhang

It was a harsh winter for Bertolt Brecht in the city of Berlin, 1922, when he was an aspiring young lad fresh off his departure from “die schwarzen Wäldern”. The most modern metropolis of early 20th century Europe is luring Brecht to gain an artistic foothold. In one of Brecht’s early city poems, Vom Armen B. B. (1926-27), the post-revolution city space shows its merciless, mundane, and challenging face. It is a harsh winter for Brecht’s current-day Chinese friends in Shanghai, 2022. A security guard from Yancheng, Jiangsu, a masseuse from Huizhou, Guangdong, and a thief fresh out of prison from Greater Khingan Range, Heilongjiang—drifting and laboring in resilience, their accounts encapsulate the common experience of millions of underserved migrant workers in China. What brings their lives and desires to collide in Shanghai? What is the drive and agency behind their decisions? What do they have to say about Shanghai’s constructive and destructive impact on their work, life, or even, existence? Though not

without disheartenment, Brecht embraces the city as a battle ground full of dynamic and possibilities, and awaits social and political change in the “wind” and the “earthquake to come” to shake the status quo. In today’s world, has the anticipated change taken place? Who is the historical agent to make the change happen? How would the change reveal itself in our protagonists’ stories? Vom Armen B. B. engages with migrant experience that puts one’s life into the flux of constant dislocation, and poses the Verfremdungseffekt on one’s own positionality on this world. Migrants are consumed out of their once stable identity, and have adapted into someone even foreign to themselves. Our adaptation, Vom Armen Bb Et aL. (V.A.B.E.L), seeks to embody this aspect of content in creative formal devices, and presents the protagonists’ story as a Brechtian Fabel that is shaped in close regard to their social interactions and casualties. In V.A.B.E.L, the protagonists’ humorous dialogues in different dialects, coupled with puppetry, collage and more, together compose the city poem of Shanghai, China, 2022.

Fuck Brecht

A film based on research.

Dramaturgy: Liu Chengzhen

Produced by: Han Lele, Yang Lin, Lian Zikun, Sun Yaqi.

Cutting: Yang Lin, Han Lele

In this video work, four students reflect on their relationships with Brecht- including all their emotion, anger, rationality, analysis, confusion, discovery. Under the banner of “misreading”, they juxtaposed historical materials with recent productions, combined personal feelings with academic concepts. Who the fuck is Brecht anyway? He is a German who brings us debate and confusion. In the second half of the 20th century, when Brecht entered China, chaos began to diffuse. Yes, we need him. His ideology is no problem and contributes to our Communist cause, but this strange western writer... Who is he? What is the alienation effect? How does it create the distance between the stage and the audience? How to deal with the fucking empathy? Why couldn’t we swear at Brecht? Since we don’t understand Brecht, but we are required to understand him. Just like all good scholars and artists of the last century, we constantly misread Brecht. Why can’t misreading be allowed? Is there a real, essential Brecht? We create another “Brecht” and use it to pursue our own political goals. Fuck the real Brecht.

B. solo B.

A shadow play film.

by Yi Dian, Wu Anqi, Li Ruobing, Shen Wenjing, Qu Xueyu, Chen Ziyang

What is exile? The answer is given by Brecht in the 1940s. Is exile simply a material change in time and space? Or is it a change in the human mind? After a war and a return to East Germany, Brecht met the Chinese poet Bai Juyi in the 1950s and became interested in his poetry. The two men’s similar lonely exile bridged the gap between Brecht and Bai Juyi, and Brecht translated some of Bai Juyi’s poems into German on the basis of the English version.

A cloud wrapped around Brecht, and when it dispersed again, Brecht had become a large bird. After the big bird passes through layers of mist and meets Bai Juyi in the Imperial City, they swim together through the deep, black pools of ink, through layers of

clouds and shadows, and recite "Buy the Flower" together in the late spring in the hustle and bustle of traffic. Finally, the big bird changes back into Brecht and returns to Buko, whispering 'The Great Quilt' on his lips.

Something About Workers

written und staged by Lai Haifeng, Ou Jingwei, Peng Yanhan, Yu Lihui and Zheng Haoyue

Many of Brecht's works focus on people at the bottom, such as soldiers, citizens, servants, vendors, and workers, such as his two poems—Questions from A Worker Who Reads and The power of the workers. In China, there is a young poet named Xu Lizhi. He used to be a worker on the Foxconn assembly line. He wrote poetry as an amateur and published it on the Internet. In September 2014, he committed suicide by jumping off a building, leaving behind nearly two hundred poems. Someone compiled it into a collection of poems for him and published it, named A New Day. Xu Lizhi is less than ten years away from us. Reading his poems can bring us some spiritual resonance, but we can notice that his former situation is silently disappearing. The reason for this demise is precisely the networking and intelligence that we are experiencing every day. These new trends have caused some new changes in the conditions of workers, but perhaps some essential things remain unchanged.

Orge`s Gaze

A short concept film edited by Wang Guanyu, Sun Peijie, Ma Yixuan, Zhao Yingru, Zhang Yuanrong

Brecht`s poem Orge`s wishlist was written in 1917. Since then the text has become a good reference to the life of the current era in China. When enrolling in Academy, we also had a vision similar to that of the 19-year-old Brecht. We firmly believed in living a free and romantic life, as well as making artistic creations that stands for people. After graduating, fierce and cruel social competition, pervasive gender violence and austerity and collective-unconscious political discourse environment almost defeated us. If one wants to really face the reality, you have to face the source of pain again and understand the darkness in poetry.

Orge`s Gaze re-examines the words used in the Orge`s Wishlist from a social and historical perspective, most of them have strong political implications and are connected to problems in current society: 'skin', 'girl', 'woman', 'hostility', 'dwelling', 'art', 'teacher', 'gods', 'death', etc. In our own lives, men use 'white, young and weak' to describe a group of women who are easily controlled and suitable for use as a sexual tool. The 'undamaged white skin' in the original text not only reflects the serious objectification and gaze of women in the patriarchal society, but also reflects the increasingly serious problem of racial discrimination.

Yotam Gotal (Tel Aviv, Israel): "The Desert a City"
Soumyabrata Choudhury (New Delhi, Indien): "A Migrant Walk"
Simorgh Theater (Herat, Afghanistan): "Das fünfte Rad" (The fifth Wheel)

Film premiere in English with German subtitle

Festival headquarter at the Staatlichen Textil- und Industriemuseum
Provinostraße 46, 86153 Augsburg
Saturday, 26/2/2022, 3 p.m.
Prices: 12 Euro, reduced 10 Euro

brechtfestival.de
Saturday, 26/2/2022, 3 p.m.
digital festival pass: 12 Euro, reduced 7 Euro

"The Desert a City"
A film by Yotam Gotal and Nitay Dagan

Yotam Gotal lives in Tel Aviv, working as a director, actor and writer. He works as a theatre producer at the "Khan Theatre" in Jerusalem. Brecht has long been a subject of interest for Gotal, who is a graduate of Tel Aviv University. The genuine spark came in 2019 with a lecture at the Ruhr Triennale festival, however. It was there that Gotal became aware of Brecht's "Fatzter". "It blew my mind," he says, describing his astonishing experience. The Goethe Institute Tel-Aviv supported him in bringing "Fatzter" to the stage in Hebrew for the first time. For the Augsburg Brecht Festival, Yotam Gotal has changed the genre. His film project, "The Desert a City", is inspired by Brecht's "Reader for City Dwellers". Together with actress Nitay Dagan, a film crew and two off-road vehicles, in October 2021 he hit the road, leaving the city for the Negev Desert in southern Israel.

„The "Lesebuch für Städtebewohner" poems are very urban. When I read them for the first time, a few questions came to mind. Does the urban experience Brecht portrays resonate with my life in the city? What exigent demands do they make on present day readers? What Israeli angle can I bring to these texts? Together with an innate quality of mischievousness, these questions inspired me to shoot in the desert, and try to explore a novel approach to these extremely urban poems. I have always found the multiperspectivity of Brecht's works very inspiring. Reading Brecht's beautiful prose, always subsumed into caustic and socially charged narrative frameworks, always stimulates me to create challenging content. In many ways, Brecht paved the theatrical way which I would like to follow.“ Yotam Gotal

„A Migrant Walk“

A “documentary caricature”

Book and Direction: Soumyabrata Choudhury

Curated by Anuja Ghosalkar and Kai Tuchmann

Soumyabrata Choudhury teaches theatre and performance studies at Jawaharlal Nehru University in New Delhi. He is an actor, director and writer with more than 30 years’ experience of the stage. “A Migrant Walk” is both film and performance, created as a cartoon documentary of Brecht’s radio play “The Lindbergh Flight”. Choudhury takes Brecht’s optimism about progress, the myth of the newly-mobile mankind that dares to conquer the ocean non-stop alone, and juxtaposes it with the reality of the forced mobility and defencelessness of Indian migrant workers, millions of whom move from village to metropole in search of work.

Brecht’s radio play “The Lindbergh Flight” is based on the transatlantic journey of Charles Lindbergh in a primitive aircraft. At the time, such a journey seemed impossible. After Lindbergh had succeeded in his venture, however, the impossible had reached the limits of the possible. Brecht’s play expresses both a technological and anthropological sense of confidence. It corresponds to the prevailing attitude of the modern 20th century, and finds reflection in the heroic content (Lindbergh’s flight) and in the early self-concept of the genre (radio play).

Choudhury’s work questions our experience of what we imagine to be impossible throughout history, especially in the early days of the global pandemic which began in March 2020. The answer to this question is very real and without the slightest hint of the optimistic perspective that Brecht was able to invoke: today, what we imagine impossible is embodied in the image of the migrating workers who walk for thousands of kilometres, a march on foot which only occasionally uses very primitive means of transport. From now on, the migrating workers are the real-life cartoon that history creates, the same history which sat in the cockpit with Charles Lindbergh at the beginning of the long 20th century.

How are we able to depict the flow of migrant workers we imagine to be impossible in terms of the possible limits of our means of communication, when new possibilities are touted on social media every day? The impossible is consistently reduced to images, to stories and to perception, while the fundamental historical question remains unspoken: how can such a reality be conceivable having experienced the social and economic contradictions at the global level which have become so evident with the pandemic?

Supported by  **GOETHE
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Soumyabrata Choudhury about his work:

Over the years, I have in my work engaged with Brecht at different levels. Almost 35 years back, I wrote a play in English, Gaius Julius Caesar – which I also acted in and directed. This play was an adaptation from a very popular Bengali production, Last Seven Days of Julius Caesar, at that time being performed all over India which was itself based on Bertolt Brecht’s unfinished novel, The Business Affair of Mr. Julius Caesar.

Since then, the fundamental Brechtian principle of grounding theatrical action on what he called social gesture— which is also to consider society as an ensemble of gestures— has informed nearly all my work. In 2002, I converted Jan Kott’s famous book of essays, *Shakespeare Our Contemporary* into a theatrical script. As part of the script, great tragedies like *Hamlet* and *King Lear* were seen through the prisms of Brechtian alienation as well as Beckett’s absurdist dramaturgy. *Shakespeare Our Contemporary* was performed at the Max Mueller Institute in Delhi and supported by the Polish Embassy. Interestingly, before the performance a seminar to commemorate Kott’s work was held with intense discussions on Brecht, Kott and other modern theatre directors such as Peter Brook. For my part, I had situated this experimental text in a contemporary Indian context with the idea of staging an encounter between Shakespeare, Kott and a non- European though uncompromisingly modern theatre culture.

Being an artist in present day Indian condition is challenging for the following reasons: politically, it is challenging because the task of making theatre, a place of collective criticism and reflection is not merely suppressed but also treated as redundant by the dominant forces of society that hold state power, hence a critical political art is increasingly seen as a wastage of cultural “resources.” The challenge is to create art that is not simply utilitarian or normalising but both concrete and part of collective intellectual as well as aesthetic capacities.

The second challenge is to not let the critical attitude of art become exclusivistic, merely an affair of artist- intellectuals. In that sense it is to both make singular artistic interventions and at the same time to be true to the motto “art is an affair of the people.”

The third challenge which follows is that of making art (theatre in particular) sustainable without being determined by forms of corporate patronage which follow a neo feudal logic. According to this logic, one is simply meant to count how many individuals are “consuming” your art. The challenge for an artist today is to resist such an act of counting and its accumulative pleasure.

Simorgh Theater (Herat, Afghanistan): “Das fünfte Rad” (The Fifth Wheel)

“Living without being seen” - An imperative which is now a harsh reality for the artists of the all-women Simorgh Theatre in Herat. Since the withdrawal of the Allied troops, these young women, who are not on the list of people to be protected, have been moving from one hiding place to the next. Women artists, who have been widely marginalised, silenced and persecuted, have gone underground and studied texts from “From the Reader for City Dwellers” by Bertolt Brecht, and are depicting that which their own perspective has made possible. In this context, with the KULA Compagnie, Robert Schuster considers himself to be a transmitter between these women and the public in Europe.

Cast: Fariba Baqueri, Zahra Mahdawi, Masoma Adell, Sakina Saqeb Hossaini, Zainab Qadiri, Mahbuba Barat, Tahera Rezaie, Quadria Azarnoosh, Yalda Peerzadah, Zara Barat, Wajiha Yazdanpana, Sara Khalili

Production: Robert Schuster, KULA Compagnie

Truman State University (Kirksville, Missouri): „Learning play“

Film premiere in English with German subtitle

Festival headquarter at the Staatliches Textil- und Industriemuseum

Provinosstraße 46, 86153 Augsburg

Sunday 27/2/2022, 6.30 p.m.

Prices: 12 Euro, reduced 10 Euro (Ticket also applies for the film screening)

#digitalbrecht: Meret Becker & Suse Wächter. Start: 8.30 p.m.

brechtfestival.de

Sunday 27/2/2022, 6.30 p.m., available in the media library afterwards.

digital festival pass: 12 Euro, reduced 7 Euro

Truman State University (Kirksville, Missouri): „Learning play“

Director (play): Meredith Grimm-Howell

Director (film): Nick Toti

Cast: Hank Geers, Courtney Kopp, Leighya McNeely, Kaitlyn Kelly

Director assistant: Katrina Schooley, Anthony Cruit, Rowan Burba

„Post von Papa“ (Mail from Papa)

Creative competition for the Brecht Festival 2022

Festival headquarter at the Staatlichen Textil- und Industriemuseum

Provinosstraße 46, 86153 Augsburg

Saturday, 26/2/2022, 10 a.m.

Prize-giving ceremony

Brecht and his family, in exile in Denmark, were often separated from each other for several months. Letters and postcards were their only way of staying in touch. Brecht was an avid writer of letters. In 1938, he sent his son, Stefan, a particularly beautiful postcard with a Chinese illustration. It showed six children rehearsing a theatre scene with puppets. For the Brecht Festival 2022, Brechtkreis and Brechtbüro invited pupils from Augsburg to make a creative response to Brecht's postcard. The Brecht Festival is presenting a selection of the best work.

A project by Bert Brecht Kreis Augsburg in cooperation with Brechtbüro.

bert brecht kreis · augsburg e.V.



Ramses Alfa, Compagnie Louxor (Lomé, Togo) „Mère Courage/Mutter Courage und ihre Kinder“ (Mother Courage and Her Children)

based on Bertolt Brecht

**Staatstheater Augsburg, brechtbühne
Am Alten Gaswerk, 86156 Augsburg
Saturday, 26/2/2022 and Sunday, 27/2/2022, 8 p.m.
Prices: 22 Euro, reduced 18 Euro**

Mother Courage in Africa – for Ramses Alfa, these are the women harvest workers in the peanut fields of Togo who work with their babies on their backs in the searing heat for meagre wages. Or the women street vendors in the capital Lomé, who walk from house to house carrying a heavy load of drinks, fruit or fabrics in search of customers, trying to eke out an income for their families. Like Brecht’s “Mother Courage”, these women are in a conflict, although a permanent one, directed against their own needs and therefore against themselves, but also against a system which keeps them trapped on the lowest rung of the capitalist chain of exploitation.

“Brecht’s stylistics and complexity have always left plenty of room for popular expression. In “Mother Courage and Her Children”, we find different levels of language according to the social class to which the characters belong. The alternation between these linguistic levels and the use of songs and narratives, all of which contribute to the distancing, resemble the folk dramas of the fairy tale practised in Togo and the Concert Party. Brecht’s substantive focus on social issues makes him a writer for Africa. The African folk dramas alternate between narrative and storyline, and depict people from modest backgrounds as heroes. Brecht’s heroes are also frequently people from modest backgrounds.” Ramses Alfa

Biography

Ramsès Bawibadi Alfa was born in Sotouboua, Togo. He lives and works in Lomé. Alfa has attended various workshops in Togo, Burkina Faso and France, and has acted in plays by Koltés and Chekhov, among others. As a director, he is primarily interested in Brecht, and has staged works including “Mother Courage” and “The Caucasian Chalk Circle”. Ramsès Bawibadi Alfa has also published several plays and stories, some of which he has also directed. He is currently leading a project for the artistic education of children and the “Louxor” theatre group in Lomé.

Compagnie Louxor de Lomé: Concert

**Festival headquarter at the Staatlichen Textil- und Industriemuseum (tim)
Provinostraße 46, 86153 Augsburg
Saturday, 26/2/2022, 10 p.m.**

**brechtfestival.de
Saturday, 26/2/2022, 10 p.m., livestream**

Michael Friedrichs
„Wie Brechts Tochter Barbara gerettet wurde“ (How Brecht’s Daughter Barbara Was Saved)

Presentation

Brechtthaus, Auf dem Rain 7, 86152 Augsburg
Sunday, 27/2/2022, 2 p.m.

brechtfestival.de

Sunday, 27/2/2022, 2 p.m., available in media library afterwards
digital festival pass: 12 Euro, reduced 7 Euro

Bert Brecht and Helene Weigel fled Germany immediately after the Reichstag fire in 1933. A problem: just to be on the safe side, they had previously left their two-year-old daughter Barbara in Augsburg with Grandpa Brecht. How could the Nazis be prevented from getting their hands on the child? What role did the Augsburg district of Großaitingen play? An attempt at a reconstruction, with historical sound recordings.

Concept and realisation: Michael Friedrichs

Staatstheater Augsburg
Pop-Up Writing Workshop: „Von Fatzer bis Galilei“ (From Fatzer to Galileo)

Sunday, 27/2/2022, 1.30 p.m. – 4 p.m.

Festival headquarter at the Staatliches Textil- und Industriemuseum (tim)

“You hold the pen like a needle in a seismic observatory, and in fact it is not we who write, but rather we are written. Writing means to read oneself.” (Max Frisch)

At the Brecht Festival, various figures from Brecht’s world of theatre take to the stage. They are representative of important people from the worlds of politics, business and law. What do we think of them? How would we respond? What consequences would a just deed have for the protagonist and the bourgeois sense of order today? On the final day of the festival, a pop-up writing workshop will take place at the festival headquarters. We will give our thoughts free rein and allow them to flow unfiltered onto paper over the course of just three minutes. We will create a contemporary collection of curios of Brecht’s theatrical characters by posting the arising fragments on a board, encouraging the exploration of the universe of Brecht.

Concept and realisation: Nicoletta Kindermann

Stephan Suschke

„Brecht probt Galilei 1955/56“ (Brecht rehearses Galilei)

Original sound recordings

Festival headquarter at the Staatlichen Textil- und Industriemuseum (tim)

Sunday, 27/2/2022, 5 p.m.

Prices: 7 Euro, reduced 5 Euro

brechtfestival.de

Sunday, 27/2/2022, 5 p.m. in livestream

To many, Brecht and his “epic theatre” sometimes seems old fashioned and almost mummified. Dry treatises in textbooks and academic discussions which render their subject matter anodyne are to blame. It is also easy to forget that Brecht wasn’t just a perceptive writer, he was also a passionate playwright who strove at rehearsals to get the very best out of the Ensemble for his plays. This is illustrated by original recordings of the rehearsals for the “Life of Galileo” in 1955/56. Stephan Suschke has sifted through them, or rather listened through them: his impressive audio document shows Brecht at work with the Berliner Ensemble – including shortly before he died – in the midst of the creative process with his actors and actresses:

“Galileo: I believe in man and that means I believe in reason. Without that belief I wouldn’t have the strength to get out of bed in the morning.

Sagredo: Then let me tell you this: I don’t believe in reason. (agitated:) Forty years’ experience has taught me that human beings ...

Brecht interjects: Calm down! Now, turn icy cold: Say (coldly): I want to tell you something. I don’t believe in reason. You can say what you like. Very cold, very dismissive. This drivell, this modern drivell!”

Biography of Stephan Suschke:

Stephan Suschke is a director and drama producer at the Landestheater Linz. As a close collaborator with Heiner Müller, he worked on several productions at the Deutsches Theater and the Berliner Ensemble, which he directed from 1997 until 1999. He doesn’t subscribe to the belief that Brecht has recently become more topical: “The problem is rather that reality has caught up with Brecht’s writing since the fall of the Berlin Wall. Brecht’s texts are expansive, huge formats of projection, which require description. Everything he did was characterised by considerable mental flexibility and levity. What consistently fascinates me is his exceptionally precise and very materialistic view of people and relationships: people think how they live! He despised the ideologies which today, in their various sectarian manifestations, are again reminiscent of those of the 20th century. Exploitation is not a phenomenon of ethnicity or gender. And that is yet another area in which this “old white man” was ahead of his time: “Black or white or brown or yellow, Leave your old disputes behind, Once start talking with your fellow men, You’ll soon be of one mind.”